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FLORIDA

WINTER 2001

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE

FORT MOSE:
FORTRESS OF
FREEDOM

INTERNATIONAL
CULTURAL EXCHANGE

VENICE

Old School Square
DELRAY BEACH

FOCUS ON

■ SYNERGY AND THE ARTS ■

Synergy always is exciting and never more so than in the arts. As Florida's Secretary of State, I have experienced this synergism in cultural exchanges with nations with whom we have begun relationships or fortified existing trade opportunities through the arts and heritage issues that transcend language or political barriers.

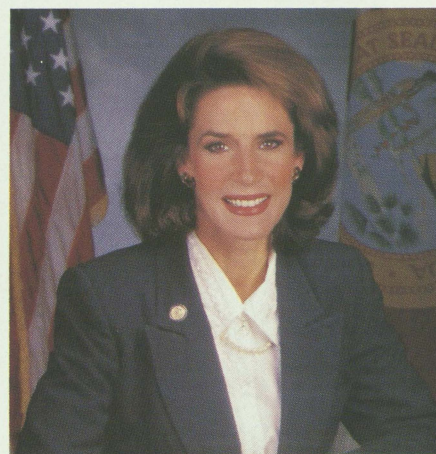
Arts and culture play a major role in the fabric of societies and therefore, international cultural exchanges often lead to deeper understandings of shared values between countries. Florida's proximity to Latin American and the Caribbean present natural opportunities for collaborations with our southern neighbors with whom we share families, histories and cultures.

The Department of State's mission to Mexico was historic, as Florida's first statewide cultural exchange with a nation which led to a bilateral cultural agreement between the State of Florida and country of Mexico. The air was electric as our delegation met with Mexico's Minister of Culture and dreamed of expansive opportunities to explore and share our cultural horizons. Almost 40 cultural executives participated in this mission which emphasized cooperation in the areas of museum exhibitions, artist residencies, university linkages, Sister City initiatives, exchanges in the fields of cinematography and anthropology, crafts and folk arts, internet projects between the children of Mexico and Florida, Ballet Folklorico performances, collaboration in sub-aquatic archaeology, and cooperations between the Miami City Ballet with Edward Villella and the Compania Nacional de Danza. To date, many of these exchanges have already transpired.

In July of this year, the Department of State journeyed to Brazil, Florida's largest trade partner, and another successful cultural mission led to the signing of an agreement between the State of Rio de Janeiro and Florida. Developments are underway between Florida and Brazil in many arenas including cultural tourism, the film industry, and dance. At a recent reverse mission from Brazil to Florida, cultural ministers presented the programs they hope to present in Florida with a dynamic package valued at over \$1.8 million.

Each February in Tallahassee, the Department of State hosts a two-day conference on international affairs. "International Days" provides networking opportunities for representatives from the international trade community, Florida Consular Corps, Sister Cities, and our cultural organizations with our elected state officials. This forum provides an important function by supplying internationally renowned speakers to inspire and challenge these diverse groups to make Florida a vital player in the world economy.

In this issue, you will learn about the exciting international cultural initiatives taking place throughout Florida. I encourage you to celebrate the rich cultural diversity that our state has to offer.



Katherine Harris

Katherine Harris
Secretary of State

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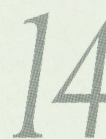
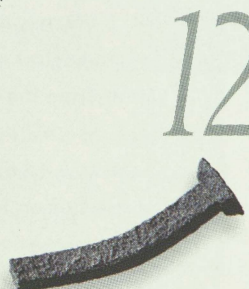
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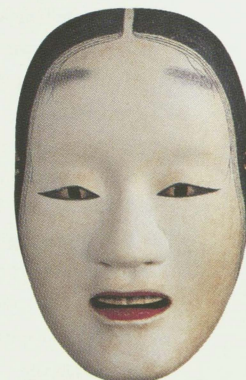
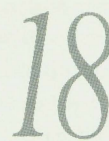
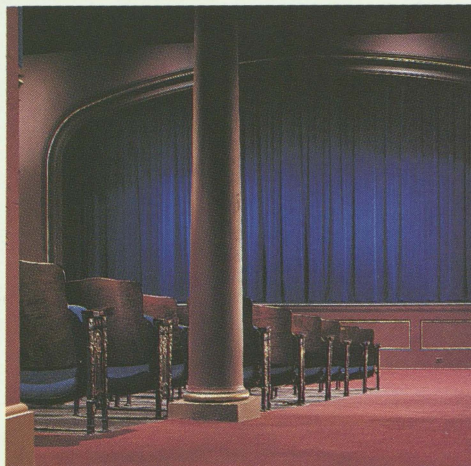
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ON THE COVER: Interior Crest Theatre, Old School Square, Delray Beach. Photo by Dan Forer.



FLORIDA History & the Arts

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FLORIDA IN MY VIEW

MAJOR GENERAL MIKE KOSTELNIK

As the largest installation in the Department of Defense, Eglin Air Force Base covers over 724 square miles of land and 134,000 square miles of airspace in the Gulf of Mexico. Eglin is the headquarters for the USAF's Air Armament Center and host for many other Department of Defense organizations. This "Crown Jewel" of Northwest Florida is not only a vital part of this nation's defense infrastructure, it is co-located within a vast array of significant cultural and historical sites. Eglin's number one priority is to defend the nation. We accomplish that goal while ensuring the quality of life for those in the Eglin community and preserving one of the nation's most important natural and cultural environments.

Preserving Eglin's rich heritage and documenting its history is as important for Air Force organizations as it is for state institutions. In the last few years, over 1,500 archaeological sites have been identified on Eglin; many are Native American sites dating from the last 10,000 years. The most significant natural and cultural sites have been nominated to the National Register of Historic Places. These sites will be protected from natural and human forces, and mission-related activities associated with the base.

I am proud of the State of Florida's continuing commitment to the national defense, and of the strong support Eglin receives from our state, county, and local elected officials. Eglin is and will



COURTESY U.S. AIR FORCE

continue to be a strong stalwart of national defense, a good community neighbor, and a trusted steward of the cultural and natural resources under its care. Working closely with state officials, we have made Eglin AFB and its surrounding community a great place to live and work. This base, its mission, people, and community are truly the "Crown Jewels" of Northwest Florida.

MAJOR GENERAL MIKE KOSTELNIK is the Commander of the USAF's Air Armament Center, headquartered at Eglin Air Force Base, in Northwest Florida. General Kostelnik has partnered with state leadership to preserve Eglin's past and steward its environment, while preserving its important contributions to national defense. He has a sincere interest in the environment, and understands the importance of history. He is an avocational author, lecturer and researcher of 19th-century Native American cultures.

NEWS & NOTES

GAINESVILLE

Dry Lake Bed Reveals Wealth of Ancient Secrets

As droughts in the summer of 2000 lowered water levels throughout the state, Newnan's Lake near Gainesville revealed a long-kept secret. The remains of more than 80 ancient American Indian canoes were revealed — the largest discovery of aboriginal dugout canoes known in the United States.

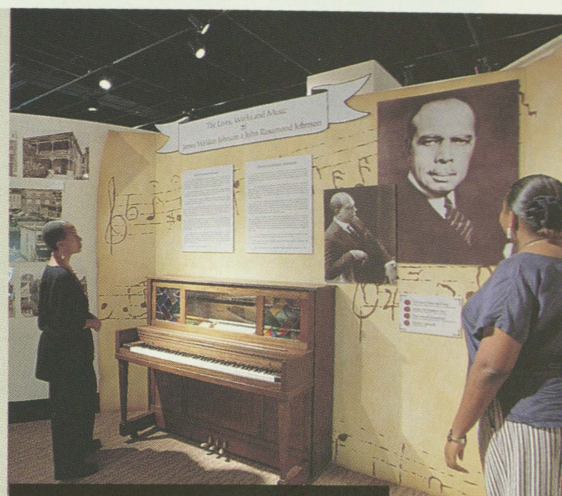
Before the waters began to rise, a team led by project archaeologist Melissa Memory, working with University of Florida archaeobotanist Dr. Donna Ruhl and many volunteers, recorded, documented and measured 53 vessels, ranging from 12 to 20 feet in length.

At the urging of Seminole Tribe Chief James Billie, state archaeologists moved quickly to obtain radiocarbon dates for the canoes. Fifty-two canoes were successfully dated. They range roughly in age from 500 to 5,000 years old in three groups. About one-fourth fall between 500 and 1,300 years old.



Four are between 2,300 and 2,700 years old. The remaining 70 percent are from 3,000 to 5,000 years old. This new data demonstrates the great importance of water transportation among Florida's native people, and their reliance on the rich resources of the region we know today as Newnan's Lake. The Florida Department of

State has initiated nomination of the Newnan's Lake canoe find to the National Register of Historic Places. For information on the Newnan's Lake canoes, visit www.flheritage.com/canoes.



African-American Heritage Conference

Preservationists from throughout the state and the nation will gather in North Florida February 7–10, when the City of Jacksonville welcomes conferees to the third biennial Florida African-American Heritage Preservation Conference. The four-day conference will include an array of presentations, workshops, exhibits and tours highlighting state and regional African-American landmarks, history and heritage. Scheduled guest speakers include Lieutenant Governor Frank Brogan and Secretary of State Katherine Harris.

The event is sponsored by Tallahassee's Riley House Museum of African-American History and Culture, and the Jacksonville and The Beaches Convention and Visitor's Bureau. Registration after January 15 is \$125 for the four-day event which will take place at the Holiday Inn at the Airport in Jacksonville. For conference information, write The Riley House Museum, P.O. Box 4261, Tallahassee, FL 32315-4261, call 850.681.7881 or visit their website at www.tfn.net/Riley.

NEWS & NOTES

SARASOTA

Purple Landmark Adds a Little More Color

Even with a recent renovation that adds 25,000 square feet to its original structure, the Van Wezel Performing Arts Hall has maintained its status as the only purple seashell-shaped performance hall in existence. A masterpiece of acoustics rising from the Sarasota bayfront, the Van Wezel is owned and operated by the City of Sarasota. The 1,800-seat hall hosts an average of 140 performances a year.

Built in 1968, the Van Wezel is the oldest performing arts hall on Florida's West Coast. William Wesley Peters, a chief architect at Taliesin Associated Architects of the Frank Lloyd Wright Foundation, envisioned the structure's seashell form as it related to its function and waterfront locale. Inspired by the unusual color of a seashell found near the Sea of Japan, Frank Lloyd Wright's widow, Olgivanna, selected the Van Wezel's trademark lavender and purple color scheme.

The newly expanded and renovated Van Wezel is located at 777 North Tamiami Trail in Sarasota. For more information call 941.953.3368 or visit their website at <http://www.vanwezel.org/>.



TOP RIGHT AND LEFT: DICK DICKINSON; BOTTOM: RAY STANYARD



PRESERVING THE PAST FOR OUR FUTURE

Florida Archaeology Month is celebrated each year in an effort to encourage and support the protection of some of Florida's most precious nonrenewable resources. Throughout the month of March, the Florida Anthropological Society will organize an array of programs and events statewide designed to provide Floridians of all ages with information about the 12,000 years of prehistory in Florida, and the importance of protecting our unique archaeological properties. Florida Archaeology Month programs will include site tours, library displays, hands-on learning programs and public and classroom lectures.

For a schedule of activities throughout the state, or for contacts in your area, call Brian Yates, Florida Division of Historical Resources, 800.847.7278, or visit <http://dhr.dos.state.fl.us/archmonth/>.

FLORIDA HISTORY GOES TO THE OLYMPICS

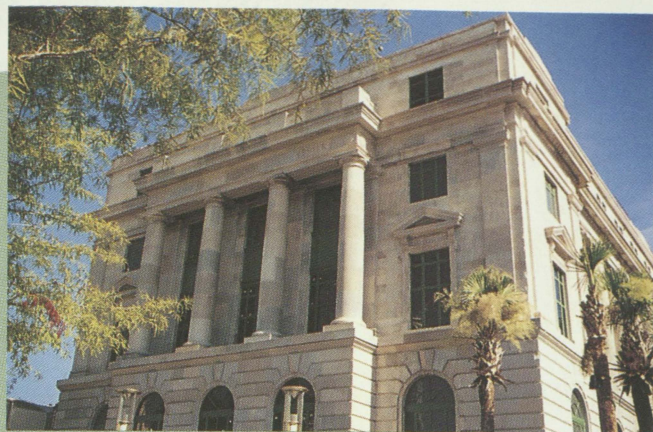
It wasn't only on the track, or in the gym, or in the pool that Florida's presence was felt at the Sydney Olympics — but at the Florida World Pavilion as well. In partnership with People to People International, the Florida Department of State created a display of Florida's history, culture and rising technology and business ventures to tell the story of Florida's past and encourage investment in its future.

The Florida World Pavilion opened September 8 in the Darling Island Center in Darling Harbor and welcomed visitors throughout the Sydney Olympics. The Museum of Florida History shipped artifacts for inclusion in the exhibit designed to showcase the diverse ethnicity that makes up our state, with examples of cultural memorabilia from the Greek, Cuban, Hungarian, Japanese, and Haitian communities.

In a special ceremony during the official opening of the Pavilion, the Gadigal Clan of Australia and the Seminole Tribe of Florida exchanged greetings and gifts in a show of mutual friendship, honor and respect. Students from

the University of Florida, Florida State University, Rollins College and the University of Central Florida served as volunteer

staff. For more information about activities and sponsors of the Florida World Pavilion in Sydney, visit www.florida-pavilion.com.



Orange County Regional History Center Opens in Orlando

On September 29, 2000, the long-awaited Orange County Regional History Center opened in downtown Orlando. More than 10 years in the making and completed at a cost of \$35 million, the center is one of the most ambitious historic preservation projects in Florida. The museum fills the former 1927 Orange County Courthouse, a stately five-story Neo-Classical-style building which was carefully rehabilitated to accommodate its new use. Inside, visitors can enjoy state-of-the-art exhibits and displays that tell the story of Central Florida from prehistoric times to the arrival of Disney. In front of the building is a large new park, Heritage Square, which is a symbolic re-creation of Rock Square, complete with jet fountains and a staging area capable of holding up to 3,000 people for concerts, festivals, and special events.

Four floors of exhibits tell the story of Central Florida's natural environment, its native peoples, European contact, settler's life, the cattle and citrus industries, early tourism, transportation and aviation history, and the region before and after the arrival of Walt Disney World. The museum is also home to the Historical Society of Central Florida's extensive library and archives, which contains more than 2,000 books, 18,000 photographs, and 40,000 other artifacts and records.

The Orange County Regional History Center is located at 65 East Central Boulevard in downtown Orlando. Hours are Monday – Saturday 9 a.m. to 5 p.m. and Sunday 11 a.m. to 5 p.m. For more information call 407.836.8500 or visit www.thehistorycenter.org.

COURTESY OF ORANGE COUNTY REGIONAL HISTORY CENTER

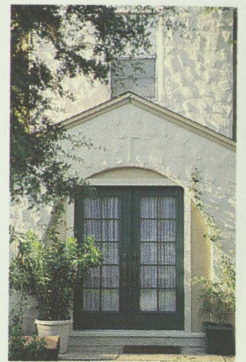
EVERYTHING EXCEPT



V E N I C E

THIS GULF COAST CITY BEGAN WITH
SOMETHING FEW FLORIDA
COMMUNITIES CAN BOAST — A PLAN.

BY MICHAEL ZIMNY



Few cities begin with the benefit of a plan. Instead, most grow up through the random annexation of subdivisions or even of entire independent communities. Venice is different. It holds the distinction of being one of the most comprehensively planned Florida cities and of completing much of its original plan. “Venice is just not a new city but a city built on new lines,” wrote planner John Nolen in 1927. “Venice, after all, is more than Venice,” he went on to say, proposing agricultural, industrial, recreational, commercial and a variety of residential offerings for his new city on the Gulf. Everything would be there, except the canals of its Adriatic counterpart.



THE CANALS





V E N I C E



Settlers first came to the Venice area in the 1860s after the passage of the Homestead Act which offered 160 acres of federal land free to each homesteading family.

Venice was first settled in the 1870s by Richard Roberts who planted an orange grove and raised a limited number of crops. Late in 1884 he sold a portion of his holdings to Frank Higel who also established a citrus operation producing several lines of canned fruit. In 1925, at the height of the Florida Land Boom, Dr. F.H. Albee purchased more than 2,000 acres in the area for development of a new city. To lay out his new metropolis Albee selected renowned city planner John Nolen.

Before Albee had the chance to implement his plan, he was approached in 1926 with a proposal from the Brotherhood of

Locomotive Engineers union. The union wished to increase its assets and holdings through the purchase of Albee's land and other surrounding tracts for its general development potential. The union retained John Nolen as planner, hired the New York firm of Walker and Gillette as supervising architects, and Prentis French as landscape architect to lay out the development.

John Nolen was a pioneer figure in American urban planning who broke with the prevailing philosophy of urban planning at the turn of the century. Known as the "City Beautiful" movement, this approach held that through monumental public buildings, wide boulevards, parks and the control of such distractions as billboards, utility poles and noise, a city could provide its

inhabitants with improved environmental and living conditions. But while the City Beautiful movement resulted in the execution of plans for a number of cities, it failed to address the greater problems of housing, social problems and economics in the planning process.

Nolen didn't think this approach went far enough. His philosophy centered around concepts contained in the "Garden City" movement as exemplified in Ebenezer Howard's Garden City of Letchworth, England. Its concepts were much more comprehensive than the City Beautiful movement and included urban decentralization, the establishment of cities of limited size with a balanced agricultural-industrial economy and the use of a surrounding greenbelt to limit a city's size. Nolen



"VENICE IS NOT JUST A
NEW CITY BUT A CITY
BUILT ON NEW LINES."

JOHN NOLEN,
THE VENICE NEWS, JUNE 3, 1927





V E N I C E

merged this more comprehensive approach to city planning with his personal philosophy of social reform. He sought to effect reform not through single-issue political or aesthetic movements but through truly comprehensive city planning.

It was Nolen's desire that Venice would not only be a resort or a retirement community but a living, functioning community with diverse industry as well. He proposed the development of nearby dairies and farms which would not only provide the community with produce but would result in a completely independent community where industry and agriculture would be a source of employment as well for its residents. This system of farms would also form a greenbelt around the community similar to the Garden City concept which would limit the city's growth and provide for recreational green spaces.

As the first buildings in Venice went up, the new city began to acquire a distinct architectural character as well. This was because the supervising architectural firm of Walker and Gillette had authority to approve all design work prior to construction. The design requirements for Venice stipulated that all construction would be "Northern Italian" or Mediterranean Revival in style. Many communities and subdivisions developed in Florida during the Land Boom of the 1920s used the Mediterranean Revival style as a promotional tool to attract new residents. To ensure that Venice would architecturally reflect its Italian counterpart, design standards required clay tile roofs, smooth stucco walls, and regulated door and window placement and even awning colors to make certain its buildings were Mediterranean Revival in style.

The development of Venice got off to a brisk start in 1926, but began to decline the following year as interest in Florida real estate began to wane. As land sales began to fall, new construction came to a halt. Soon, the new town came to resemble a ghost town, as

stores, houses and apartments stood vacant on largely undeveloped streets. Finally, in April 1929, the Brotherhood of Locomotive Engineers had little choice but to suspend its operations in Venice and shut down the development.

It was not until after World War II that Venice rebounded from its initial economic slump, building hundreds of houses during the 1950s and 1960s. But unlike many Florida cities, Venice had a plan that it retained as the city began to grow again. Remarkably, large parts of it survive today, along with many historic buildings from the 1920s.

While flying low over the city in an airplane would be the best way to see Nolen's plan, those of us grounded on terra firma can still get a good feel for

the town's layout and its intended "Northern Italian" appearance. Begin at the intersection of busy Tamiami Trail (Business U.S. 41) and Venice Avenue. Venice Avenue is the central axis of the Nolen plan and forms a boulevard through Venice leading to the Gulf of Mexico. Downtown Venice is a vibrant, comfortable mix of professional offices and smart shops that invites specialty shopping. Heading west on Venice Avenue toward the Gulf, the street broadens into 200-foot-wide boulevard with a central promenade. A linear walking path (Heritage Park) in the boulevard tells the story of Venice in a series of outdoor displays from prehistoric times through the John Nolen plan.



"IT IS A PRIVILEGE TO LIVE IN FLORIDA,
AND A DISTINCTION TO LIVE IN VENICE."

THE VENICE NEWS, JUNE 3, 1927



PHOTOS: MICHAEL SIEDE

rom Venice Avenue Nolen's plan moves away in strong diagonal and concentric semicircular streets. Because Venice's development in the 1920s was nipped in the bud when the Florida real estate market collapsed, only a smattering of historic Mediterranean Revival style buildings were built on the streets Nolen laid out. However, three historic districts give some feeling of what the city could have been had more Mediterranean style buildings been built. The Venezia Park district along Nassau Street includes large-and medium-sized Mediterranean Revival buildings in a park setting. This residential neighborhood was planned to provide housing for the community's middle class. The nearby Armada Road district is made up of multifamily apartment buildings that were designed for families that were more financially limited. The Edgewood district along Groveland Avenue includes more modest buildings for low-and moderate-income residents. At one time Venice boasted three large hotels to provide accommodations for poten-

tial investors, but today only two survive: the Hotel Venice and the San Marco Hotel. Today the Hotel Venice has found new life as Park Place, a retirement home, and the San Marco is now the Venice Centre Mall.

Today the City of Venice is working hard to preserve its unique history. A citizen's architectural review board attempts to continue the architectural

theme begun with the Nolen plan in the city's historic districts. The city also supports Venice Main Street Inc., which is working to preserve and maintain the economic vitality of the city's historic downtown area. All have the glowing accolades of history to encourage them. As *The Venice News* touted in 1927: "It is a privilege to live in Florida, and a distinction to live in Venice." ■

To Learn More

Venice is located about 20 miles south of Sarasota on U.S. 41; follow Business 41 (Tamiami Trail) for the most direct route to downtown. Three well-marked exits on I-75 allow easy access to the city if you are traveling on the interstate south from Tampa or north from Fort Myers. If this is your first visit, try to stop at the Venice Archives and Area Historical Collection. Located in the Triangle Inn, a one-time bed and breakfast at 351 South Nassau Street, the archives is open on Mondays and Wednesdays from 10 a.m. to 4 p.m. Call 941.486.2487 for more information. For a comprehensive history of Venice see *Venice, Journey from Horse and Chaise* by Janet Snyder Matthews (Pine Level Press, Inc., Sarasota). For a profusely illustrated history of Venice during its early boom years see the recently published *Venice in the 1920s* by Gregg M. Turner (Arcadia Publishing, Charleston, South Carolina).



A LONG-LOST CHAPTER OF AMERICA'S AFRICAN-AMERICAN HISTORY



Fort Mose Fortress of Freedom

STORY BY ROBBI BURG

St. Augustine is located on that fine line just between Northeast Florida and Central East Florida. Founded by Spanish explorer Don Pedro Mendez Aviles in 1565, the Oldest City in America is known for its world-class golf facilities, 43 miles of pristine beach and unique historical charm. What is less well-known, however, is that just a few miles up the coast from St. Augustine, nestled in a seascape of low-lying tidal marshes inhabited by armies of small, brown sand crabs, lies one of America's most culturally important National Historic Landmarks.

Fort Mose (pronounced Moh-SAY) was the first legally sanctioned free black community in what is now the United States. Established in 1738 by Spanish Florida's Governor Manuel Montiano, Fort Mose provided refuge

for more than 100 African fugitives fleeing from South Carolina to Spanish colonial territory. As Spanish Florida's first line of defense against the British colonies, Mose represents a unique testimony to the courageous African-Americans who risked their lives in the long struggle to achieve freedom. Yet for more than 175 years, the remains of the fort and its nearby colony, Gracia Real de Santa Teresa de Mose, lay buried from history on a small island in the marsh north of St. Augustine. However, thanks to a combination of efforts by archaeologists, historians, and legislators, a long-lost and little-known chapter of America's colonial past has recently been recovered.

Because of Mose's unusual origins and political and military significance, the Spanish documented its history with considerable care. Records show that

the first group of fugitives arriving in Fort Mose in 1687 included eight men, two women, and a nursing child. In the following years, word of the Spanish policy of giving religious sanctuary to escaped slaves spread rapidly among the black population in the Carolinas and Georgia, and the number of escapees steadily increased. By 1738, more than 100 Africans had reached St. Augustine, prompting the Spanish government to establish Fort Mose and the nearby community of Gracia Real de Santa Teresa de Mose. Thirty-eight households of men, women, and children lived at Mose, learning the language and customs of the English, Indians and Spanish.

Located just two miles north of St. Augustine, Mose was the Spanish colony's first line of defense against English attack. A free black militia was

DISCOVERED IN THE TIDAL MARSHES NORTH OF ST. AUGUSTINE

formed in 1738, headed by Francisco Menendez, an escaped slave who had achieved the rank of Captain in the St. Augustine militia. The original fort was a small, 20-meter-square enclosure, containing a watchtower, a well, and a guardhouse. With three walls made of earth, stakes, and cactus, the fort was surrounded by a shallow moat and rested on a tidal creek to the east. Residents of Mose came from diverse cultures in the Caribbean and West Africa, and their skilled labor, technology, art, music, ideas and traditions served as valuable resources to the Spanish residents of nearby St. Augustine.

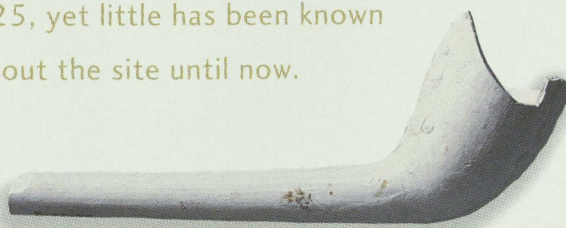
In 1740 the English mounted an attack against the Spanish and captured Fort Mose. All of the Mose residents reached the safety of the Castillo de San Marcos and later settled in St. Augustine, but Fort Mose was badly damaged in the battle and the community was abandoned for 12 years. In 1752 Fort Mose was rebuilt at a slightly different location. The new fort was considerably larger than its predecessor, about 65 meters to a side. The residents relocated from St. Augustine and lived in palm-thatched houses built inside the perimeter of the fort until abandoning it permanently in 1763.

An eyewitness account of Fort Mose, made in 1759 by Franciscan priest Father Juan Joseph de Solana, provided clues that led Jack Williams of St. Augustine to believe the remains of the fort were on his property, so he invited archaeologists to study the site. A team of researchers, led by Dr. Kathleen Deagan of the Florida Museum of Natural History at the University of Florida, used modern aerial photos, thermal technology, and 18th-century maps to locate Fort Mose. The site of the first fort is located underwater and is therefore impossible to excavate. But the research and excavation of the second Fort Mose, situated on a small island in the marsh, has received encouragement and support from the Florida Legislature. As a result, researchers have been

able to combine all sources of information — from the archives of Spain to the soil of the fort — to uncover a wealth of detailed information about the history of Mose, its inhabitants, and their daily life.

America's first recorded free black settlement is now a premier site on the Florida Black Heritage Trail. Designated

Florida's free black fortress and farming community predates the Civil War by 123 years and the Emancipation Proclamation by 125, yet little has been known about the site until now.



a National Historic Landmark, Fort Mose is a tangible reminder of the people who risked their lives in their struggle to attain freedom. In conjunction with the State of Florida Park Service, the Fort Mose Historical Society is developing a heritage complex dedicated to telling the story of Fort Mose and its people. An 8,000-square-foot museum and administration building has been proposed to house the Black Fortress of Freedom Exhibit, while trail systems would provide physical and spiritual connections to the landmark.

In conjunction with the St. Augustine Archaeological Association, the Anastasia

Island Park System hosts a special living history event, known as the "Flight to Freedom," at the site the last Saturday of each February. Visitors travel the same tidal creek path used by legions of courageous African-Americans in pursuit of freedom. On their "Flight" visitors encounter a runaway slave describing her perilous journey to Florida in 1739, as well as a Native American, a slave catcher, and a Catholic priest offering religious sanctuary. Near the end of the trail, an all-black militia, complete with historical costumes and firearms, celebrates participants' arrival at Fort Mose. ■

To Learn More

The park is open every day from 8 a.m. until sunset. To schedule a tour, contact Steve Gard, park ranger with the Anastasia Island State Park System at 904.461.2000 or e-mail him at: anastasia@aug.com. An exhibit detailing the excavation and history of Fort Mose can be seen at the Ponce de Leon Mall south of SR 312 and north of the I-95 exit on US 1 in St. Augustine. The exhibit is open Monday – Thursday, 10 a.m. – 8 p.m., Friday and Saturday 10 a.m. – 6 p.m., and Sunday, Noon – 6 p.m. Contact the Fort Mose State Historical Society at 904.461.2035 or visit their website at: www.oldcity.com/mose/.

PRESERVA LESSONS

Old School
Square's
rehabilitated
1926
gymnasium.



TION LEARNED

PEELING PAINT, BROKEN WINDOWS
AND LEAKING ROOFS NOW A MEMORY,
DELRAY BEACH'S OLD SCHOOL SQUARE
IS AN ARTISTIC AND
PRESERVATION SUCCESS.

BY MICHAEL ZIMNY

"If we had known everything we had to do to get it done, we would have never started." That's how Frances Bourque, historian-turned-preservationist, describes her efforts and those of countless others to preserve a group of once crumbling school buildings in downtown Delray Beach. It was the mid-1980s and the city stood on the verge of losing three of its most important historic buildings: a 1913 elementary school, a 1925 Mediterranean Revival style high school and its 1926 gymnasium. All three stood on the same city block and had served the community for more than 70 years until being closed by the local school board in 1986. Despite their sentimental value to the thousands of area residents who had attended them, they were largely written off by the community and seemed destined to be demolished.

Then, beginning with a small task force, later organized as Old School Square, Inc., Bourque and others set out to find a new use for the old buildings. Community consensus from the beginning was that they be converted into a cultural arts center. After obtaining a small planning grant from the state to demonstrate the plan's feasibility, Bourque and her followers went to the City of Delray Beach for support. With community interest in the project growing, along with the organization's dogged tenacity to see the project completed, they obtained \$2.1 million from a citywide bond referendum for the first phase of the buildings' restoration. Later, as the organization became adept at grant writing, they garnered an additional \$2.5 million in matching cultural and historic preservation grants over a 12-year period from the Florida Department of State towards the project's total price tag of \$7 million. The project's remaining funds came from private donations.



The Crest Theatre's ornate entrance.

Today, as it celebrates its tenth anniversary, the Old School Square Cultural Arts Center has come full circle from its roots as the educational center of Delray Beach to the city's artistic and cultural center. The center's ambitious multiethnic, multicultural programs draw about 500,000 people annually, as it partners with other arts and community organizations to bring people in. "It's the community's gathering place, as well as its artistic center," says its director Joe Gillie. Gillie oversees the center's full-time staff of 12 and its annual operating budget of \$1.2 million. What's been the secret to its success? "Bringing Old School Square financially to where it is now we needed three things," he explains, "the funds to preserve it in the first place, funding for its programs, and additional funds to maintain what had been restored. Take away the last two and it just wouldn't work. All you'd have would be a couple of nice-looking buildings sitting empty."

Old School Square sits on busy Atlantic Avenue in the heart of downtown Delray Beach. Its four-acre site looks like an artistic campus of sorts, with neatly trimmed lawns and towering palm trees. Welcoming visitors from Atlantic Avenue is the center's Cornell Museum of Art and History, the first building in the project to be preserved. The museum is housed in the former 1913 Delray Elementary School, and is named for major benefactors of the center, Harriet W. and George D. Cornell. Stepping inside, there's a warm, glowing quality about the building's galleries, thanks to the preservation of their original hardwood floors. A new skylight above the building's central stairway floods this previously dark space with natural light. The museum offers major regional, national and international exhibits and traveling exhibits, and is currently building its own permanent collection of work. It's also home to the Delray Beach Historical Society Archives.

Old School Square's second cultural attraction is the Crest Theatre. One of the most successful performing arts venues in South Florida, the Crest Theatre opened in 1993 and is housed in the former 1925 Delray High School auditorium. The intimate 323-seat theatre hosts a wide variety of productions, including professional theatre, dance, music, a lecture series, town meetings, educational programs, and more. Last year even an ice show played at the theatre! Adapting the former auditorium for today's theatrical needs wasn't easy. One problem was its original wooden seats—designed for high school students of the 1920s, they

OLD SCHOOL
SQUARE HAS
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CENTER.

Gallery in the Cornell Museum of Art and History.



were too small for today's audiences. The answer came in the form of larger replica seats with padding added for additional comfort. Next door to the Crest Theatre is the high school's 1926 gymnasium. Rehabilitated in 1991, it now serves as a rental and revenue generating facility for large meetings, seminars, banquets, wedding receptions and other community events.

Old School Square isn't only about preservation. The center maintains an ongoing education and outreach program to enhance the quality of life in the community. "Education is important," says Joe Gillie. "Here we're training children in the arts to be future patrons of the arts." Students can attend exhibits and theatre performances tailored to their interests, and adults as well can take advantage of a variety of classes and lectures. The center's *Mentor Program* shares art, dance, theatre, and music with selected middle school students. *Kickin' Arts* brings students from Palm Beach County Schools to enjoy a well-rounded program in the arts. Other events like the popular *First Night™* Delray Beach festival held on New Year's Eve bring more people to Old School Square, last year drawing an estimated 25,000 persons to the center.

First-time visitors to Old School Square may find it hard to believe that its smartly painted buildings of today were not that long ago yet another bruise on a very black-and-blue downtown Delray Beach. "Downtown in the 1980s was very bleak," recalls Frances Bourque. "Vacancy rates were at 70 percent and rising, and at the same time you had this big paint-peeling school sitting right there surrounded by a chain-link fence." The preservation of the center helped turn around downtown economically, at first simply by bringing *back* people downtown. Shortly after the museum opened in 1990, new galleries and sidewalk cafes began moving into empty storefronts on nearby Atlantic Avenue. As the center took on a new life, downtown also stepped out of its economic doldrums, with the help of programs like Florida Main Street, the city's Community Redevelopment Agency, and the far-reaching vision of many residents. Today, downtown has again taken its place as the cultural and economic heart of Delray Beach.

What lies ahead for Old School Square? Beyond maintaining its present schedule, director Joe Gillie points to an ambitious 10-year, \$15 million plan to further expand the center. Eyeing a parking lot across the street, the three-phase project would eventually provide a bandshell, a sound and light tower, a central park, a much-needed 300-space parking garage, and a 24,000-square-foot museum and sculpture garden. Says Gillie: "Old School Square is a shining example of a community coming together and saving its past and creating exciting visual and performing arts opportunities for generations to come." ■



The Cornell Museum of Art and History.

To Learn More

The Old School Square Cultural Arts Center is located at the corner of Atlantic and Swinton Avenues in downtown Delray Beach. To visit the center from I-95, take the Atlantic Avenue east exit, then go 12 blocks. The center will be on your left. The Cornell Museum is open Tuesday-Saturday from 11 a.m. to 4 p.m. and Sunday from 1 to 4 p.m. For information call 561.243.7922, or visit the center's website at www.oldschool.org.

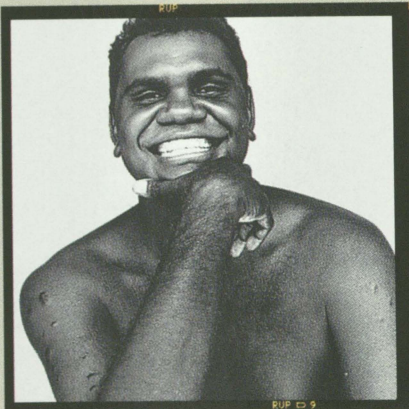
On February 24-26, the Florida Trust for Historic Preservation will travel to Delray Beach and Old School Square for its annual Spring Insider's Tour. For more information about the tour call the Florida Trust at 850.224.8128 or visit their website at www.floridatrust.org.

FOREIGN

BY MARGARET BARLOW

Showcasing the unique accomplishments of one group for the enrichment of another—this is one description of cultural exchange. Throughout Florida, arts organizations are great promoters of cultural exchange. They generate local excitement by bringing eye-catching, eye-opening international and multicultural events to their communities. Those experiencing these performances and exhibits firsthand develop an appreciation for cultural differences that transcends language barriers. Inevitably, both hosts and visitors discover common threads and shared interests. ■ As globalization simplifies communication, it is not unusual to see commercial relationships follow. In conjunction with recent international trade missions, Secretary of State Katherine Harris has led cultural missions to Mexico and Brazil. As a result, exchanges

with these neighbors are in the works. And, in February, visiting foreign dignitaries, Florida Consular Corps members and international leaders throughout Florida will join government and business leaders in Tallahassee for the Department of State's International Days 2000 Conference.



LEFT:
Dreamtime/Our Times:
The Eternal Circle—
Voices of Australian
Aboriginal and Native
American Artists
Djakapurra Munyarryun,
a star of the Bangarra
Dance Theater.

RIGHT:
Noh Mask Exhibit,
arranged by the Noh
Mask Culture
Association, based in
Wakayama City, may be
the largest of its kind
ever shown in the
United States.

EXCHANGE

A Priceless Currency



FOREIGN EXCHANGE

Since 1984, the Division of Cultural Affairs International Cultural Exchange program has supported a variety of activities. Arts and culture exchanges can, and often do, lead to a deeper understanding of shared values. More important, in a state where growing communities harbor increasingly diverse populations, these exchanges foster greater understanding among neighbors. Here are a few examples of the exciting cultural programs available to Floridians as a result of these efforts:

Dreamtime/Our Time: The Eternal Circle—Voices of Australian Aboriginal and Native American Artists, University of South Florida Contemporary Art Museum, Tampa, January 18-28, 2001.

"Dreamtime" is the Creation story, central to Aboriginal culture. This January, three Aboriginal artists are joining creative forces with Florida Native American artists and dancers at USF for a series of events reflecting the cultures and similar struggles of these two great indigenous peoples. Fiona Foley's installation at the Contemporary Art Museum juxtaposes images influenced by Florida Seminole Indian culture against those from her own Aboriginal heritage. Foley's work focuses on commonalities of the world's indigenous peoples, in particular, the struggle to regain their land. Aboriginal art depicts the land in symbolic form, and Foley is known for "translating" their symbolism into universal imagery. In a separate gallery, Aboriginal bark paintings and Native American beadwork, gathered from U.S. collections, are exhibited side by side.

Djakapurra Munyarryun, a star of the Bangarra Dance Theater, will be featured along with Native American actors and dancers in a new dance-



Alchemy 1-4, 1997



Alchemy 1-4, 1997

TOP, CENTER AND BELOW:

Dreamtime/Our Time: The Eternal Circle—Voices of Australian Aboriginal and Native American Artists

Fiona Foley's paintings and installations focus on commonalities of the world's indigenous peoples.

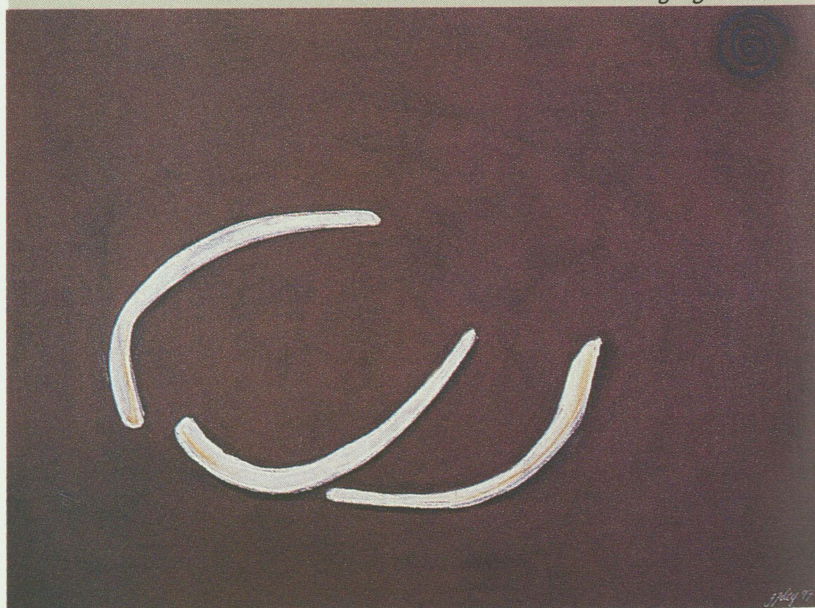
OPPOSITE PAGE, TOP AND BELOW RIGHT:

Marks of the Soul: African Religion and Philosophy in Contemporary Caribbean Art
Featuring works by more than a dozen artists exploring their roots in African art and culture.

OPPOSITE PAGE, BELOW LEFT:

Noh Mask Exhibit

Dugong Bones, 1997

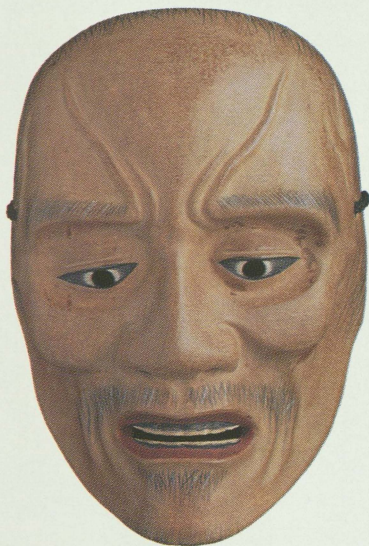


theatre production directed by USF dance professor Gretchen Ward Warren. Ten performances are planned, each of which begins in the museum galleries. With the audience following, the dancers will make their way through a dramatic outdoor environment and into the theater to finish a program of breathtaking movement set to the sounds of poetry, drumming, native flute, and the didgeridoo.

Noh Mask Exhibits, Division of Cultural Affairs—Wakayama Prefecture, Four Locations, October 2000-March 2001.

Since initiating a “Sister State” exchange with Florida, the Wakayama Prefecture hosted the Tampa High School Jazz Combo in the summer of 1999. The young musicians performed throughout the district. In the interest of promoting greater people-to-people understanding, the prefecture offered to send a collection of rarely exhibited Noh masks.

This exhibit, arranged by the Noh Mask Culture Association, based in Wakayama City, may be the largest of its kind ever shown in the United States. Forty masks represent a variety of male and female types as well as “fierce gods” and “vengeful spirits.” Since the 14th century, actors wearing these masks have performed the stylized dance movements of Noh dramas.



Cry Surinam, 1992, Felix de Rooy

After opening in October at the Morikami Museum and Japanese Gardens in Delray Beach, the masks traveled to the USF Contemporary Art Museum in December. They can be seen in Tallahassee at the Mary Brogan Museum of Art and Science from January 26 through February 25, and in Pensacola at the University of West Florida the week of March 2-9.

Marks of the Soul: African Religion and Philosophy in Contemporary Caribbean Art, Florida Atlantic University Schmidt Center Gallery, Boca Raton, March 28-May 30, 2001.

The opening of this art exhibit coincides with a week-long celebration of Caribbean culture and arts at FAU. A symposium on Identity, Exile, and Migration will feature distinguished film makers, scholars, and visitors, including Nobel Laureate Derek Walcott.

For “Marks of the Soul,” guest curator Barbaro Martinez Ruiz has selected works by more than a dozen artists. The exhibit defines four distinctive paths taken by these artists—from Haiti, Nigeria, Dominican Republic, Surinam,

Punta Maria, 1999, Glenda Heyliger



FOREIGN EXCHANGE

Cuba, Jamaica, Barbados, Curaçao, Mexico, Trinidad, and the U.S. and Canada—in exploring their roots in African art and culture. Some seek cultural continuity through idealizing their African origins. Others create a highly personalized “visual poetry,” adapting elements of their old and new homes and religions. Still others invoke rituals of African-influenced religions or mythologized “memories,” searching for spiritual enlightenment through their art-making. For all of these artists, the intersection of African culture and their own experience inspires powerful reflections and imagery.

Arts Council of Northwest Florida-Hagiwara, November 2000.

Pensacola is cultivating relationships with a half dozen “Sister Cities.” One of its most active exchanges has been with the small mountain town of Hagiwara, in Central Japan. Since 1998 artists have participated in each other’s art festivals. In November, nine Pensacola artists representing several local artist groups journeyed to Hagiwara for National Culture Day, to exhibit their work alongside that of their hosts.

International Dance and Music Institute (INDAMI)—Guatemalan Dancers, Florida International University, June 2001.

Guatemala’s Grupo Cultural Uk-ux Pop Wuj was formed a decade ago to rescue Mayan dance and other traditions from extinction. During the last week of June, they will bring their celebratory

brand of ritual dance to FIU. As the featured guests of INDAMI’s annual Florida Dance Festival, Grupo Cultural will perform and participate in master classes and academic intensive courses relating to the indigenous dance and music of Central America.

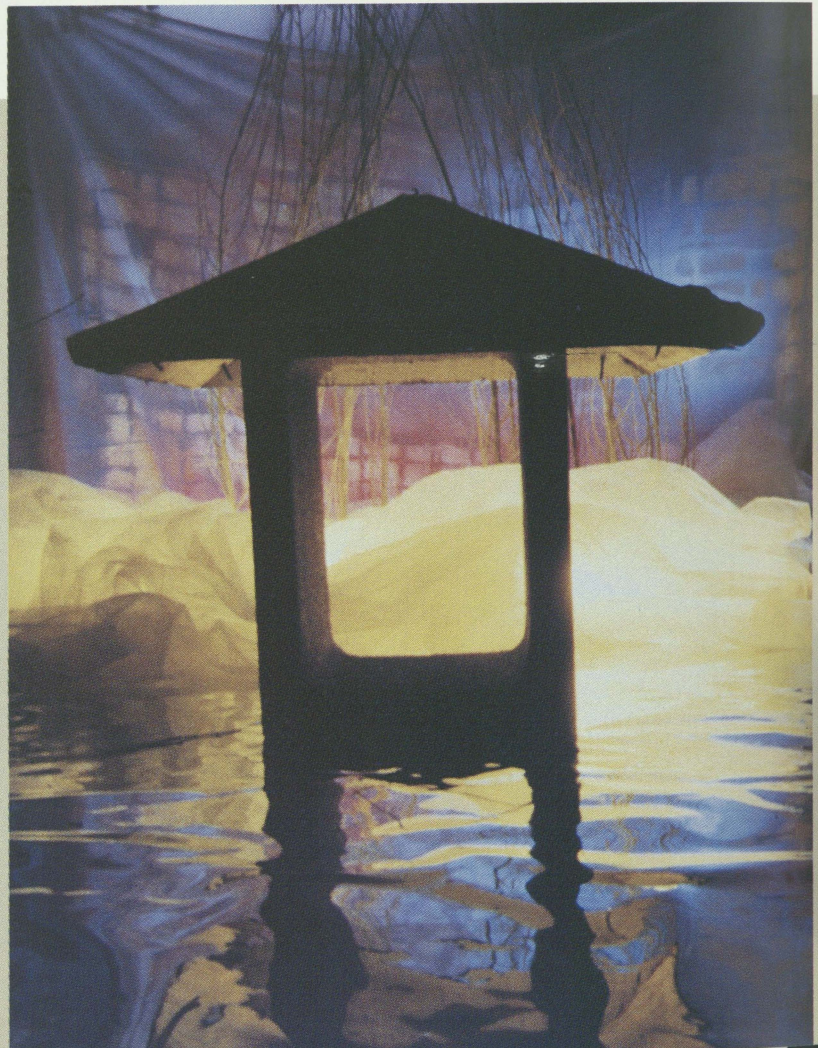
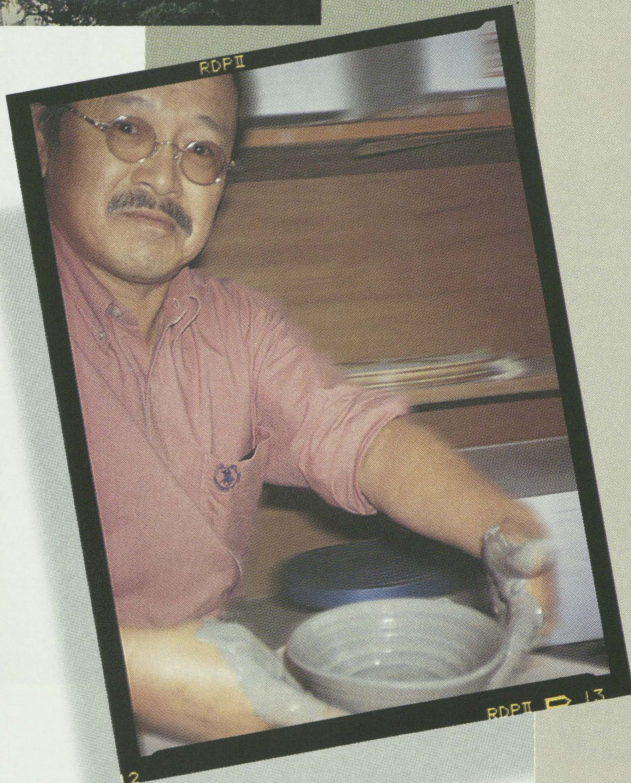
Summerfest Symphony of the Americas, South Florida—Latin America, Summer 2001.

For the seventh summer, the Symphony of the Americas will bring European chamber music to South Florida and Latin America. Maestro James Brooks-Bruzzese has invited musicians from the Swiss Chamber Orchestra to perform in six South Florida counties and in Costa Rica, Brazil, Guatemala, Panama, El Salvador, Argentina, Mexico, and Uruguay. Wherever they play, the bilingual orchestra members conduct master classes and education workshops for local students.

Arts Council of Northwest Florida-Hagiwara

Exchanges feature Hagiwara and Pensacola artists.

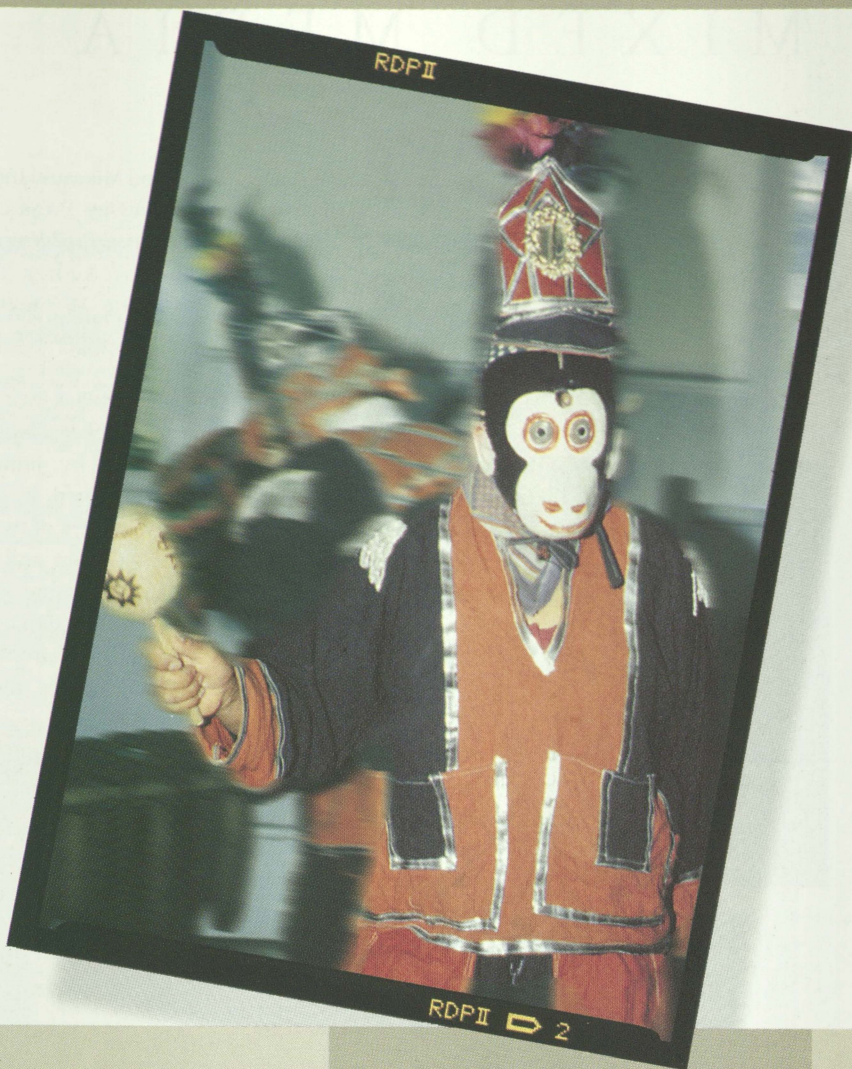
RIGHT: Kyoto Moonrise, photograph, Pensacola artist Vivian Spencer.



VIVIAN SPENCER



ARTISTIC EXPRESSION
TRANSCENDS THE
BARRIERS CREATED BY
LANGUAGE AND
SOCIETAL TRADITIONS.



TOP RIGHT:
International Dance
and Music Institute
(INDAMI)—
Guatemalan Dancers,
Florida International
University

BELOW LEFT:
Summerfest
Symphony of the
Americas, South
Florida—
Latin America



To Learn More

Dreamtime/Our Time

USF Contemporary Art Museum Director
Margaret Miller, 813.974.4199, or
Dance Department Professor Gretchen
Warren, 813.974.2022.

Noh Mask Exhibit

Division of Cultural Affairs Arts Administrator,
Gaylen Phillips, 850.487.2980.

Marks of the Soul

FAU Gallery
Director Rod Faulds, 561.297.2966.

Arts Council of

Northwest Florida-Hagiwara
Council Director Andy Witt, 850.432.9906.

INDAMI Florida Dance Festival

INDAMI Director Andrea Seidel,
305.348.2894.

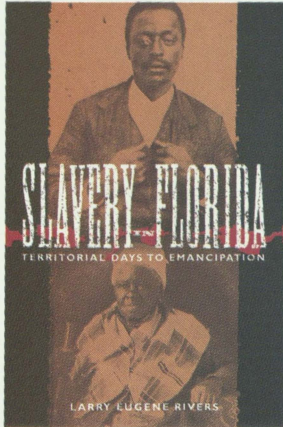
Symphony of the Americas

Symphony Director Renee La Bonte,
954.561.5882.

MIXED MEDIA

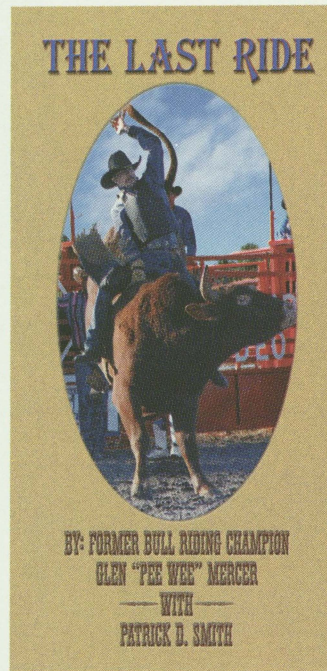
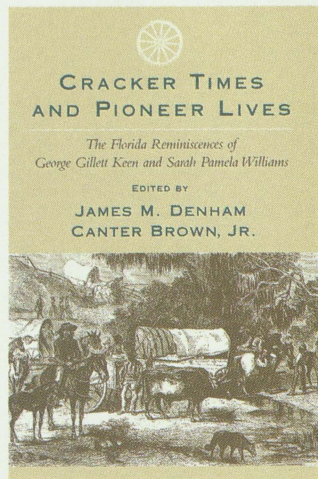
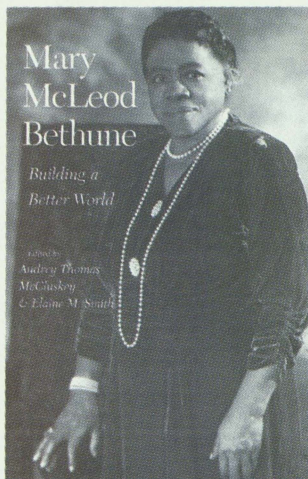
IN PRINT

Florida History & the Arts offers five diverse titles for your reading pleasure to begin the new year. From the University Press of Florida comes *Slavery in Florida, Territorial Days to Emancipation* by Larry Eugene Rivers. In this scholarly volume, Rivers details what

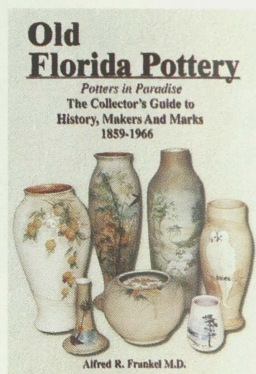


life was like for bond servants in Florida from 1821 to 1865, offering new insights from the perspective of both slave and master. The book also provides a dramatic account of the hundreds of armed free blacks and run-aways among the

Seminole, Creek, and Mikasuki Indians. From Indiana University Press comes *Mary McLeod Bethune, Building a Better World*. Edited by Audrey Thomas McCluskey and Elaine M. Smith, the book is an illustrated collection of the essays and selected documents of one of the most influential black women in the United States. *Cracker Times and Pioneer Lives*, edited by James M. Denham and Canter Brown, Jr., brings together the reminiscences of two pioneers, George Gillett Keen and Sarah Pamela Williams, who came of age during the first half of the 19th century in Columbia County. Though from markedly different backgrounds, the two persons shared the adventure, thrill, hardship, and tragedy that characterized Florida's pioneer era. The book is available through the



University of South Carolina Press. Dispelling the notion that Florida lacks a material cultural heritage is *Old Florida Pottery, 1859-1966*, by Alfred R. Frankel, M.D. This beautifully illustrated book traces the rich history of Florida pottery from an artistic and technical perspective. It is available from Blue Dome Press. Finally, a book that is a testament of the determination of the human spirit to go on in the face of tragedy is *The Last*



Ride by Glen "Pee Wee" Mercer, with noted Florida author Patrick D. Smith. Mercer, a former bullriding champion, was paralyzed while riding in a rodeo in 1995. Written since the accident, the book is an autobiographical account of Mercer's life as a cowboy and the colorful world of the Florida rodeo. It is available through Sea Bird Publishing, Inc.

ONLINE: ON FLORIDA



<http://fpc.dos.state.fl.us/memory/> is the website of the Florida Memory Project. Modeled after the Library of Congress American Memory site, the Florida Memory Project provides access to the collections of the Florida State Archives which chronicle the cultural, economic and political development of Florida. The site provides a selection of primary records that represent significant moments in the state's past, educational resources for students — young and old — and collections that are useful for historical and genealogical research. Accessible through this site are: The Florida Photographic Collection, The Florida State Archives Online Classroom, the Florida Photo Album and Highlights of Florida History — an online exhibit of significant archives documents.

ART SCENE

ROSSELLI COMES TO ROLLINS COLLEGE

For the first time in 500 years, noted Renaissance master Cosimo Rosselli will be honored with his own exhibition. The historic show, featuring work from nearly 30 museums and private collections in the United States and Europe, can be seen February 9 through April 22 at the Cornell Fine Arts Museum at Rollins College in Winter Park.

The exhibition will include "Madonna and Child Enthroned," circa 1470, as well as life-sized reproductions of Rosselli's masterpiece, the wall frescoes of the Sistine Chapel created in 1482. The frescoes were recently cleaned and unveiled in 2000 as part of the millennial celebrations at the Vatican.

The Cornell Fine Arts Museum is located on the campus of Rollins College in Winter Park, four miles northeast of downtown Orlando. The exhibit is open and free to the public Tuesday through Friday from 10 a.m. to 5 p.m., and Saturday and Sunday from 1 to 5 p.m. For more information, call Mara Fayerman at 407.644.2636 or visit the Cornell Fine Arts Museum's website at <http://www.rollins.edu/cfam>.



BOCA RATON CELEBRATES GRAND OPENING WITH PICASSO EXHIBIT

Picasso and seven new permanent collection galleries! The Boca Raton Museum of Art will debut this and more on January 24, with the grand opening of its brand new 44,000-square-foot facility at Mizner Park.

The museum's opening exhibit, *Picasso: Passion & Creation, The Last Thirty Years*, January 24—April 15, brings the work of one of the 20th century's most influential and prolific artists to Florida. More than 100 works dating from the mid-1940s to the early 1970s, acknowledge the continuing genius of this remarkably versatile modern master. All the mediums in which Picasso worked—painting, drawing, sculpture, ceramics, and printmaking—will be represented. Photographs of the artist's life as documented by Robert Otero and Lucien Clerque, photographers and friends of Picasso, will complement the exhibit, along with an array of lectures, education programs, and special events.

The Boca Raton Museum of Art at Mizner Park is located at 501 Plaza Real in Boca Raton, Florida. For more information, call 561.392.2500 or visit their website at www.bocamuseum.org.

TOP: COURTESY SEATTLE ART MUSEUM; BOTTOM: COURTESY BOCA RATON MUSEUM OF ART

ART IN
UNFAMILIAR PLACES

■ MAGNETIC MOMENT ■

A subliminal surprise awaits visitors to the lobby of the National High Magnetic Field Laboratory in Tallahassee. This artful piece composed of shining glass, glowing metals and dramatic lighting levitates into space while providing a compasslike bearing on ground level. Artists Walt Gordinier and Alice Van Leunen created *Magnetic Moment* to represent magnetic research probing into the microscopic properties of matter and the excitement of discovery. The Florida Department of State, Division of Cultural Affairs, Art in State Buildings supported this challenging project.

"Singing flames, magnetic bubbles, plasma wind, magnetic bondage, the magic stone, and the crystal lattice, all of these are phrases we've found during our research and we were impressed by the poetry of the scientific terminology in the field," say the artists.

The National High Magnetic Field Laboratory (NHMFL) is the only laboratory of its kind in the Western Hemisphere and one of only nine such facilities in the world. The NHMFL's main research complex is the world's largest and highest powered magnet laboratory, supported by the National Science Foundation and the State of Florida and operated by Florida State University, the University of Florida, and Los Alamos National Laboratory. The NHMFL is located in Innovation Park at 1800 East Paul Dirac Drive on the west side of Tallahassee not far from the main campus of Florida State University. From Interstate 10, exit on Highway 27 (North Monroe Street), drive south past the State Capitol Complex and take a right on Gaines Street. Turn left onto Lake Bradford Road at Florida State University's Doak Campbell Stadium. Turn right on Levy Street to Innovation Park.

Magnetic Moment, acrylic, copper, cast glass, dichroic glass, aluminum, stainless steel, paint and metallic foil, 1995.



C A L E N D A R

WINTER
2001**Through January 28
Tampa**

Transatlantic Dialogue: Contemporary Art In and Out of Africa. Paintings, sculptures and mixed media works by 16 contemporary African and African-American artists. Tampa Museum of Art. (813) 274-8130

**Through March 25
Lakeland**

Clyde Butcher: A Vision for the Next Millennium. Large-format, black-and-white photographs by the acclaimed landscape photographer. Polk Museum of Art. (863) 688-7743

**Through April 29
Orlando**

Throne of the Third Heaven of the Nations Millennium General Assembly. The only work created by 20th-century folk artist James Hampton on loan from the Smithsonian's American Art Museum in Washington, D.C. Mennello Museum of American Folk Art. (407) 246-4278

**Through May 27
Orlando**

East African Splendors from the Collection of Norma Canelas and William D. Roth. The third in a series highlighting artwork of different cultural traditions throughout the African continent. Orlando Museum of Art. (407) 896-9920

**January 5-6 and February 2-3
Estero**

Ghost Walks. Guided moonlight walks through the Koreshan settlement grounds, reenactments, and Koreshan foods developed from original settlement recipes. Koreshan State Historic Site. (941) 992-0311

**January 6
Tarpon Springs**

Epiphany Celebration. Commemorates the baptism of Christ in the River Jordan. Officiating clergy from the St. Nicholas Greek Orthodox Cathedral and congregation form a procession to Spring Bayou where 50 youths dive for the traditional white cross. (727) 937-6109

**January 7-14
Boca Raton, Ft. Lauderdale and
West Palm Beach**

Cabaret at the Pops. A New York

institution, Bobby Short—the ultimate cabaret performer—brings his style and savoir-faire to the Florida Philharmonic Pops stage. (800) 226-1812

**January 19-20
Barberville**

Pass It On Folk Art Days. Two days of intensive workshops and mini-workshops in a variety of traditional folk arts, crafts, and folkways. Classes in bookbinding, blacksmithing, contemporary felting, basket weaving, quilting, and more. Pioneer Art Settlement. (904) 769-2959

**January 19-21
Miami Beach**

Art Deco Weekend. Celebrate tropical Art Deco at its finest with live bands, Art Deco antiques, and exhibits depicting the period between 1925 and 1939. Walking tours, bicycle and trolley tours, lectures, and more. Miami Design Preservation League. (305) 672-2014

**January 19-25
Tallahassee**

Retrospective: Linda Van Beck—Acrylics and water media, and watercolors by John Harte. LeMoyné Art Gallery. (850) 222-8800

**January 20-February 11
West Palm Beach**

American Hollow. Gelatin silver prints by award-winning photographer Steve Lehman. This exhibit examines issues of rural life in Appalachia and features regularly scheduled screenings of the film "American Hollow." Norton Museum of Art. (561) 832-5196

**January 25
Sebring**

Third Annual Heritage Festival. Visit the Pearce Lockett Homestead Estate for hayrides, airboat rides, and a look at the past. (800) 255-1711 or (863) 385-4900

**January 27-February 18
Fort Myers**

Edison Festival of Light. Commemorates the life and achievements of Fort Myers' most famous resident, Thomas Alva Edison. Over 40 events and one of the largest nighttime parades in the nation. (800) 237-4659

**January 28- May 19
Cocoa**

Down Like Lead: 400 Years of Florida Shipwrecks. Highlights 14 Florida shipwrecks from 1599 to 1942 ranging from Spanish trading vessels and paddlewheel steamers to 20th-century battle-

ships. The Brevard Museum. (321) 632-1830

**February 1
Lake Worth**

The American Vocalist. The voices of the acclaimed Boston Camerata and the Palm Beach Community College Concert Choir join in concert. Watson B. Duncan III Theatre. (561) 439-8141

**February 1-3
Tallahassee**

Florida State University Tenth Biennial Festival of New Music. Three-day event features more than 200 performers and eight concerts of music, lectures and panel discussions. Florida State University School of Music. (850) 644-3424

**February 8-11
Hollywood**

Seminole Tribal Festival. Native American dancing, traditional arts and crafts and native foods. Highway 441 and Stirling Road. (954) 967-3434

**February 9 - March 10
Sarasota**

Syd Solomon Revisited. Previously unshown pieces from the late "abstract impressionist," and a retrospective of his work from the 1940s. Selby Gallery. (941) 359-7563

**February 10
Tampa**

Fiesta Day. A proud and unique tradition since 1946 celebrating the rich history and ethnic culture of Ybor City. Live music, flamenco dancing, cigar rolling, kids carnival, and roving street performers. (813) 248-3712

**February 16-18
Olustee**

Olustee Battle Festival & Reenactment. A celebration and reenactment of Florida's only major Civil War battle. Includes a cavalry and families dressed in period clothes, authentic campsites, and a sutler's village. (904) 752-9150

**Transatlantic Dialogue:
Contemporary Art In and Out of
Africa, Tampa Museum of Art****February 18-May 13
Gainesville**

Spirits of the Cloth: Contemporary Quilts by African-American Artists. An exhibition of 51 quilts created using a wide variety of materials and techniques. The Samuel P. Harn Museum of Art. (352) 392-9826

**February 20-21
Homestead**

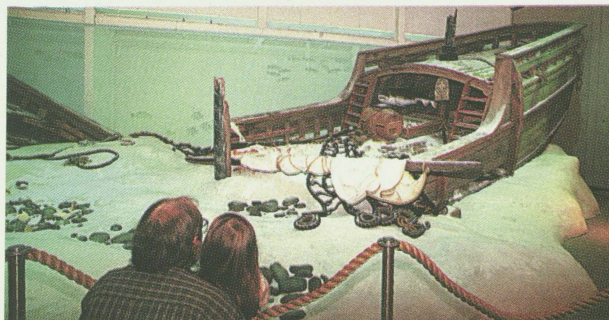
James Weldon Johnson: Florida's Renaissance Man. A portrayal of one of Florida's most famous African-Americans. Johnson is best known as composer of the Black National Anthem, "Lift Every Voice and Sing." Miami-Dade Community College. (305) 237-5048

**February 24-25
Delray Beach**

Hatsume Fair. Taiko drum and martial arts demonstrations, arts, crafts, and Asian and American foods. The Morikami Museum and Japanese Gardens. (561) 495-0233

**February 24-25
Delray Beach**

Grand Opening of the S. D. Spady Museum, along with panel presentation and exhibit, "African-American Neighborhoods of Old Delray," featuring oral histories, photographs and artifacts of the first settlers of Delray Beach. (561) 279-8883

**Down Like Lead: 400 Years of
Florida Shipwrecks,
The Brevard Museum, Cocoa**

CALENDAR



Lighthouse Festival,
St. Augustine Lighthouse and
Museum

February 26-March 17 Barberville

Florida Hands Multi-Cultural Exhibition. Three-week exhibition highlighting the art, crafts, and folkways of the work of many cultures in West Volusia County. Displays include fern growing, turpentine, orange growing and cattle industry. Pioneer Art Settlement. (904) 769-2959

February through March Fort Myers

48th Annual Florida Craftsmen Statewide Exhibition. Florida Craftsmen members display works in clay, wood, fiber, metal, glass, jewelry, and mixed media. Lee County Alliance for the Arts. (727) 821-7391

March 1-31 Bradenton

Manatee Heritage Days. Walking tours, reenactments, boat trips, bicycle tours, historic home tours, and more. Manatee Heritage Association. (941) 741-4070

March 1-11 Plant City

Florida Strawberry Festival. Arts & crafts and everything strawberry. (813) 752-9194

March 3-4 Floral City

Floral City Strawberry Festival. Festival activities include the Citrus Sertoma fiddling championship. Floral Park, Highway 41 South. (352) 726-2801

March 3-4 Tampa

Gasparilla Festival of the Arts.

Juried outdoor art festival with 300 national and international award-winning artists. Various locations. (813) 876-1747

March 3-11 Coral Gables

Tropical Baroque Music Festival. Baroque music performed on original, modern and non-traditional instruments. Held at the Biltmore Hotel with a fireworks finale. (305) 669-1376

March 4 Woodville

Battle of Natural Bridge Reenactment. The last victory of the Confederacy in 1865 where a Union advance was routed and forced to retreat to their ships. (850) 922-6007

March 10-May 27 Sarasota

Corot to Picasso: European Masterworks from the Smith College Museum of Art. The finest paintings and sculptures from Smith's distinguished collection of European art. The John and Mable Ringling Museum of Art. (941) 359-5700

March 10 Wauchula

Cracker Heritage Festival. A day of festivities and entertainment centered around Main Street Heritage Park in historic downtown Wauchula. Features artisans, Florida frontiersmen, kid's corner, auctions, art and more. (863) 767-0330

March 9-11 Dade City

Will McLean Festival. Florida musical ballads performed on multiple stages, workshops, poetry, storytelling, and cracker foods at the Sertoma Youth Ranch. (352) 465-7208

March 9-11 Lanark Village/Carrabelle

Camp Gordon Johnston Reunion. Gathering of men and women who served at the Lanark Village base, a principal Army amphibious training center during WWII. (850) 697-8575

March 17 St. Augustine

Lighthouse Festival. A day of family fun from the Victorian era that includes games, music, and living history activities. St. Augustine Lighthouse and Museum. (904) 829-0745

March 10-11 Apollo Beach

Apollo Beach Manatee Arts Festival. Promoting the awareness and preservation of the West Indian Manatee. Features more than 100 juried arts and fine craftsmen from across the nation. (813) 645-1366

March 10-11 High Springs

Leno Heritage Days. Enjoy homemade root beer as storytellers spin yarns about life in the 1880s. See a cotton gin, gristmill, workshops, crafts, and a Civil War encampment. (904) 454-1853

March 16-18 Winter Park

42nd Annual Winter Park Sidewalk Arts Festival. One of the most prestigious outdoor fine arts festivals in the country. (407) 672-6390

March 17 Sarasota

Free ViewPoints Lecture Series. Featured speaker will be Dr. Scott Schaeffer, Curator of Paintings, J. Paul Getty Museum. The John and Mable Ringling Museum of Art. (941) 359-5700

March 21-22 Tallahassee

Preservation Day. Annual legislative reception and all-day event for historic preservationists. The Florida Trust for Historic Preservation. (850) 224-8128

March 22-April 1 New Port Richey

79th Annual Chasco Fiesta.

Florida's longest running festival honoring Native American tribes and traditions. An 11-day celebration with a street carnival, parades, crafts, a Native American pow wow and more. (813) 842-7651

March 24-25 DeLand

36th Annual DeLand Outdoor Art Festival. This event features more than 250 artists and craftsmen from around the United States and music from jazz to original Irish music, classical to folk and strolling musicians. Earl Brown Park. (904) 734-8333 or (904) 736-8234

March 24-25 Delray Beach

Rhythm and Brass Ensemble. Performing the works of one of America's most significant composers, Duke Ellington. Old School Square Cultural Arts Center. (561) 243-7922

March 24-25 Gainesville

Spring Garden Festival. North Florida's premier gardening event held at Kanapaha Botanical Gardens. Displays, plants, arts and crafts and children's activities. (352) 372-4981

March 29-April 1 Eustis

17th Florida Storytelling Camp with Donald Davis, Elizabeth Ellis, Dianne Ferlatte, and Loren Niemi. Workshops and demonstrations for educators, media specialists, storytellers and story-lovers. Lake Yale Baptist Assembly. (407) 695-3050

March 30 - April 1 Daytona Beach

Black College Reunion. Celebrating achievement through education, Black College Reunion brings thousands of students and alumni of historically black colleges and universities together each year. (904) 775-3331 or (800) 992-2432

March 31 Tallahassee

Springtime Tallahassee. The Capital City's premiere event celebrates the city in full bloom with parades, arts, crafts and music. (850) 224-5012

April 28 Ocoee

10th Annual Spring Arts and Crafts Show. Arts, crafts, food vendors and tours of the historic Withers-Maguire House. (407) 656-2051

ON A ROAD LESS TRAVELED



■ FORGOTTEN DITCH ■

STORY AND PHOTO BY MICHAEL ZIMNY

It's been a mariner's dream since Spanish times—a canal across the Florida peninsula that would shave hundreds of miles off a long journey around the state. Today it remains only that, a dream that can never be realized, relegated to the pages of history and a few curious reminders.

Excavation for the canal was begun by the Works Progress Administration near its center at Ocala, and forms were laid for the tall piers that would carry U.S. 301 over the Central Florida waterway. But soon the project became bogged down in a stream of controversies: Citrus farmers worried that the ditch would drain water from their groves; others were concerned that the canal would become brackish, despite assurances that locks at both of its ends would keep seawater out. In the end, federal funding for the project dried up and the project ground to halt in 1936. Construction was revived again under the Johnson administration in 1964, but this time an even stronger environmental lobby repeated the earlier concern that saltwater seepage from the canal could prove disastrous to the precious Florida aquifer. Finally in 1971 President Nixon ordered construction stopped and the project came to an end.

Today, the canal's four Depression-era bridge piers erected in 1935 and 1936 still stand south of Ocala, forming a sort of mute, mysterious gateway to the past and to a future that can never be. Only the first of the four structures was completed to its full height; the remaining three are mere bases intended to support the bridge's tall piers. Today they and much of the canal's proposed route are part of the state's Greenways and Trails program.

The Cross Florida Canal's bridge piers are located at Santos, about five miles south of Ocala on U.S. 27-301-441. Traveling south from Ocala, watch for the highway's intersection with C.R. 328. Just beyond it on the left you'll see the Marion County Sheriff's substation. Park here and walk behind the building to the beginning of the Historic Sea Canal Trail which will lead to the bridge piers.

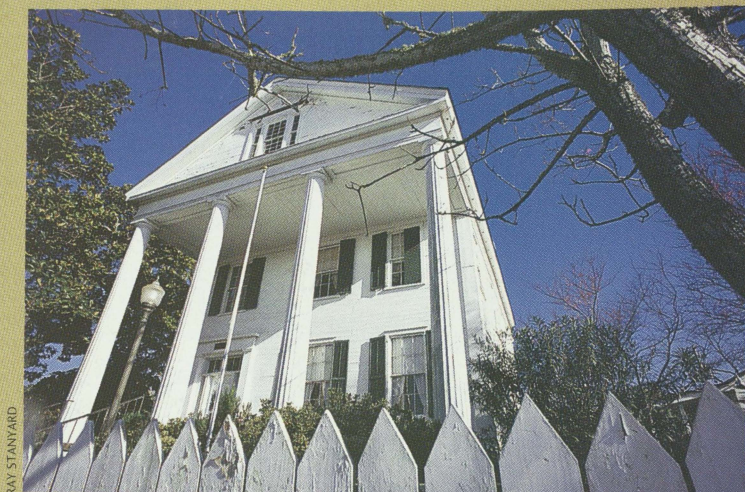
IN UPCOMING ISSUES...

■ APALACHICOLA

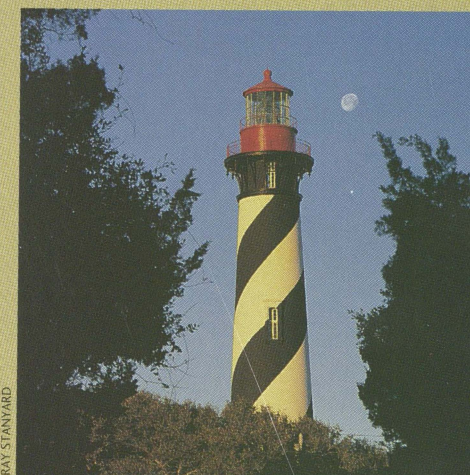
Once the third largest cotton port on the Gulf of Mexico, Apalachicola remains a historic working fishing village which now caters to tourists as well as fishermen. Walk the many blocks of its restored historic district, go antique shopping, then sit down and enjoy some of the freshest seafood anywhere.

■ MARITIME HERITAGE TRAIL

Florida has the longest coastline in the continental United States. A new series of maritime heritage guides will help you discover Florida's historic lighthouses, ports, shipwrecks, coastal communities and forts.



Historic Apalachicola



St. Augustine Lighthouse

FLORIDA

History & the Arts

R.A. Gray Building • 500 South Bronough Street
Tallahassee, Florida 32399-0250